THE CURTIS INSTITUTE OF MUSIC

Catalogue

1951 - 1957

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THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

1951 · 1952

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CURTIS INSTITUTE OF MUSIC

CATALOGUE

1951-1952

RITTENHOUSE SQUARE
PHILADELPHIA 3 · PENNSYLVANIA

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THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

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THE CURTIS INSTITUTE OF MUSIC was founded in 1924 by Mary Louise Curtis Bok

To hand down through contemporary masters

the great traditions of the past

To teach students to build on this heritage

for the future

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for immigrant students, in accordance with the Immigration Act of 1924.

Students are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.

THE CURTIS INSTITUTE OF MUSIC

OFFICERS

President
Mary Curtis Zimbalist

Vice-President
Curtis Bok

Secretary
Cary W. Bok

Treasurer and Assistant Secretary
Jay H. Mattis

BOARD OF DIRECTORS

Mary Curtis Zimbalist
Curtis Bok
Cary W. Bok
Efrem Zimbalist
Helene Boericke Bok
Edith Evans Braun
George P. Orr
Jay H. Mattis

EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist ..... *Director*
Jay H. Mattis ..... *Business Manager*
Jane Fairfax Hill ..... *Registrar*
Helen Hoopes ..... *Secretary of Admissions*
Elizabeth R. Hartman ..... *Librarian*
Margaret H. Burns ..... *Secretary to the President*
Ethel Kingsley Nice ..... *Secretary to the Director*
Maud Louise Lytle ..... *Secretary to the Business Manager*

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Richard Bonelli

Eufemia Giannini Gregory

Vocal Repertoire

Leo Rosenek

Vladimir Sokoloff

Opera Department

Herbert Graf, *Director*

Elizabeth Westmoreland, *Music Director*

PIANO

Rudolf Serkin

Isabelle Vengerova

Mieczyslaw Horszowski

Piano

Vladimir Sokoloff

Eleanor Sokoloff

Martha Halbwachs Masséna

Freda Pastor

ORGAN

Alexander McCurdy

HARP and *Harp Ensemble*

Carlos Salzedo

VIOLIN
Efrem Zimbalist

Ivan Galamian — Veda Reynolds

VIOLA and *Chamber Music*
Karen Tuttle

VIOLONCELLO

Leonard Rose — Erling Bengtsson

Woodwind and String Ensembles
Marcel Tabuteau

Brass Ensemble
Charles Gusikoff

ORCHESTRA
Alexander Hilsberg, *Conductor*

FLUTE
William Kincaid

OBOE
Marcel Tabuteau

CLARINET
Anthony Gigliotti

BASSOON
Sol Schoenbach

HORN
Mason Jones

DOUBLE BASS
Roger Scott

TRUMPET
Samuel Krauss

TROMBONE, TUBA
Charles Gusikoff

PERCUSSION
David Grupp

ACCOMPANISTS

Vladimir Sokoloff — Martha Halbwachs Masséna

COMPOSITION

Gian-Carlo Menotti

Orchestration
Gian-Carlo Menotti

Elements of Music
Edith Evans Braun

Counterpoint, Harmony Form and Analysis
Constant Vauclain

George Rochberg

Solfège
Anne-Marie Soffray

Dramatic Forms
Gian-Carlo Menotti

Eurhythmics
Nadia Chilkovsky

Languages and Diction

Robert Gerson, A.M., Mus.M., Ph.D.: *English Diction*

Mary Q. Shumway, A.M., Ph.D.: *German*

Louise André Tabuteau, B. ès L., L. ès L.: *French*

Domenico Vittorini, A.M., D. in L.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 15-19)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses

(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE	Solfège* Harmony: 1 year Elements of Music: 1 year
PIANO ORGAN HARP VIOLIN VIOLA VIOLONCELLO	Solfège* Harmony and Counterpoint: 2 years Elements of Music: 1 year
DOUBLE BASS FLUTE OBOE CLARINET BASSOON HORN TRUMPET TROMBONE TUBA PERCUSSION	Solfège* Harmony: 1 year
COMPOSITION	See Note 2

For the Degree Bachelor of Music

VOICE PIANO ORGAN HARP VIOLIN VIOLA VIOLONCELLO DOUBLE BASS FLUTE OBOE CLARINET BASSOON HORN TRUMPET TROMBONE TUBA PERCUSSION	Solfège* Harmony and Counterpoint: 2 years Form and Analysis: 1 year Elements of Music: 2 years
COMPOSITION	See Note 2

*The number of years varies according to requirements.

Supplementary Applied Subjects

(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE	Piano: 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics
PIANO	Chamber Music
ORGAN	Piano
HARP	Piano: 2 years Harp Ensemble Orchestra
VIOLIN	Piano: 2 years Viola: 1 year Chamber Music String Ensemble Orchestra
VIOLA VIOLONCELLO DOUBLE BASS	Piano: 2 years Chamber Music String Ensemble Orchestra
FLUTE OBOE CLARINET BASSOON HORN	Piano: 2 years Woodwind Ensemble Orchestra

Trumpet, Trombone, Tuba, Percussion	Piano: 2 years; Brass Ensemble; Orchestra
Composition	Piano: 2 years

Note 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

Note 2. The requirements in Composition are Elements of Music, Orchestration, and Dramatic Forms, and the courses are not considered supplementary but component parts of the major course.

Note 3. The course in Dramatic Forms includes a brief history of dramatic music (opera, oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

Note 4. Public performance, and performance in Curtis Hall, are credited toward graduation. Students majoring in Composition receive credit for public or Curtis Hall performance, whether by themselves or by others, of their compositions. Students are permitted to accept professional engagements, with the approval of the Director.

Note 5. Attendance is required at all recitals given in Curtis Hall.

GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories. Incoming students who request it are assisted in finding living accommodations.

The auditorium, Curtis Hall, where Faculty, student, and guest recitals, School gatherings, and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes, and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

The library of 30,000 volumes includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria; many volumes of the Denkmäler deutscher Tonkunst, including the Tonkunst in Bayern, a number of volumes of the Denkmäler der Tonkunst in Oesterreich, and the works of Monteverdi. There are a number of rare manuscripts, first editions, and the famous Burrell collection of Wagneriana. The privilege of borrowing music and books is granted to all registered students. Students have the use of textbooks without charge.

Instruments include string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled at the convenience of the Faculty and requests for changes in appointments cannot be considered.

School Year 1952-1953

Persons wishing consideration for auditions and examinations to be held in April-May 1952 should request application forms (stating major subject), and complete and return them with supporting documents *not later than February 1, 1952*.

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia (3), Pennsylvania

ENTRANCE REQUIREMENTS

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: girl applicants should be between seventeen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant —from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants shall possess a good ear, sense of rhythm, the ability to read at sight, and show aptitude for the instruments.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1951-1952

SEPTEMBER 24 (Monday)
SEPTEMBER 25 (Tuesday) ..... Registration of new students

SEPTEMBER 26 (Wednesday)
SEPTEMBER 27 (Thursday) ..... Registration of old students

SEPTEMBER 28 (Friday): ..... First Term opens

NOVEMBER 22 (Thursday) *through*
NOVEMBER 25 (Sunday) ..... Thanksgiving Vacation

DECEMBER 15 (Saturday) *through*
JANUARY 6 (Sunday) ..... Christmas Vacation

JANUARY 7 (Monday): ..... School re-opens

Jan. 25 (Fri.) ..... 1st semester ends

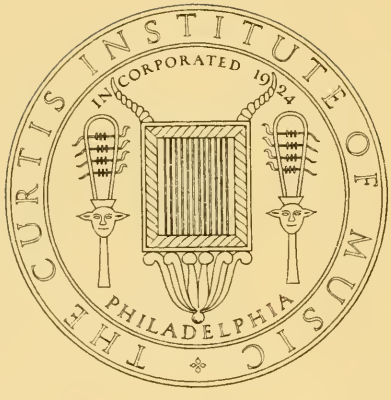
APRIL: Auditions and examinations are held for enrolment of new students for the School Year 1952-1953

APRIL 11 (Friday) *through*
APRIL 16 (Wednesday) ..... Easter Vacation

MAY 9 (Friday): ..... Last day of instruction

MAY 10 (Saturday): ..... Commencement

Recitals as scheduled


THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA

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RITTENHOUSE SQUARE
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EFREM ZIMBALIST, *Director*

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EFREM ZIMBALIST, *Director*

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Mary Curtis Zimbalist

Vice-President
Curtis Bok

Secretary
Cary W. Bok

Treasurer and Assistant Secretary
Jay H. Mattis

BOARD OF DIRECTORS

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Curtis Bok
Cary W. Bok
Efrem Zimbalist
Helene Boericke Bok
Edith Evans Braun
George P. Orr
Jay H. Mattis

EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist ..... *Director*
Jay H. Mattis ..... *Business Manager*
Efrem Zimbalist, Jr. ..... *Assistant to the Director*
Jane Fairfax Hill ..... *Registrar*
Helen Hoopes ..... *Secretary of Admissions*
Elizabeth R. Hartman ..... *Librarian*
Edith Cochran ..... *Secretary to the President*
Ethel Kingsley Nice ..... *Secretary to the Director*
Maud Louise Lytle ..... *Secretary to the Business Manager*

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Richard Bonelli

Eufemia Giannini Gregory

Vocal Repertoire

Leo Rosenek

Vladimir Sokoloff

Opera Department

Herbert Graf, *Director*

Elizabeth Westmoreland, *Music Director*

PIANO

Rudolf Serkin

Isabelle Vengerova

Mieczyslaw Horszowski

Piano

Vladimir Sokoloff

Eleanor Sokoloff

Martha Halbwachs Masséna

Freda Pastor

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HARP and *Harp Ensemble*

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Marcel Tabuteau

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ORCHESTRA
Alexander Hilsberg, *Conductor*

FLUTE
William Kincaid

OBOE
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CLARINET
Anthony Gigliotti

BASSOON
Sol Schoenbach

HORN
Mason Jones

DOUBLE BASS
Roger Scott

TRUMPET
Samuel Krauss

TROMBONE, TUBA
Charles Gusikoff

PERCUSSION
David Grupp

ACCOMPANISTS

Vladimir Sokoloff

Martha Halbwachs Masséna

COMPOSITION and THEORY

Gian-Carlo Menotti, *Head of Department*

Constant Vauclain

Edith Evans Braun

Anne-Marie Soffray

George Rochberg

Eurhythmics

Nadia Chilkovsky

Languages and Diction

Mary Q. Shumway, A.M., Ph.D.: *German*

Louise André Tabuteau, B. ès L., L. ès L.: *French*

Domenico Vittorini, A.M., D. in L.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

ELEMENTARY AND SECONDARY ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 15-19)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses

(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE	Solfège* Harmony: 1 year Elements of Music: 1 year
PIANO ORGAN HARP VIOLIN VIOLA VIOLONCELLO	Solfège* Harmony and Counterpoint: 2 years Elements of Music: 1 year
DOUBLE BASS FLUTE OBOE CLARINET BASSOON HORN TRUMPET TROMBONE TUBA PERCUSSION	Solfège* Harmony: 1 year
COMPOSITION	See Note 2

For the Degree Bachelor of Music

VOICE PIANO ORGAN HARP VIOLIN VIOLA VIOLONCELLO DOUBLE BASS FLUTE OBOE CLARINET BASSOON HORN TRUMPET TROMBONE TUBA PERCUSSION	Solfège* Harmony and Counterpoint: 2 years Form and Analysis: 1 year Elements of Music: 2 years
COMPOSITION	See Note 2

*The number of years varies according to requirements.

Supplementary Applied Subjects

(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE	Piano: 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics
PIANO	Chamber Music
ORGAN	Piano
HARP	Piano: 2 years Harp Ensemble Orchestra
VIOLIN	Piano: 2 years Viola: 1 year Chamber Music String Ensemble Orchestra
VIOLA VIOLONCELLO DOUBLE BASS	Piano: 2 years Chamber Music String Ensemble Orchestra
FLUTE OBOE CLARINET BASSOON HORN	Piano: 2 years Woodwind Ensemble Orchestra

Trumpet, Trombone, Tuba, Percussion	Piano: 2 years; Brass Ensemble; Orchestra
Composition	Piano: 2 years

Note 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

Note 2. The requirements in Composition are Elements of Music, Orchestration, and Dramatic Forms, and the courses are not considered supplementary but component parts of the major course.

Note 3. The course in Dramatic Forms includes a brief history of dramatic music (opera, oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

Note 4. Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation. Students are permitted to accept professional engagements, with the approval of the Director.

Note 5. Attendance is required at all recitals given in Curtis Hall.

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ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available and requests for changes in appointments cannot be considered.

School Year 1953-1954

Auditions and examinations will be held in April–May 1953. Everyone requesting auditions should send for application forms and state their major subjects. These application forms must be completed and returned with the necessary supporting documents *not later than February 1, 1953*.

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia (3), Pennsylvania

ENTRANCE REQUIREMENTS

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

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Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: girl applicants should be between seventeen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant —from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants shall possess a good ear, sense of rhythm, the ability to read at sight, and show aptitude for the instruments.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1952-1953

SEPTEMBER 22 (Monday) }
SEPTEMBER 23 (Tuesday) } ..... Registration of new students

SEPTEMBER 24 (Wednesday) }
SEPTEMBER 25 (Thursday) } ..... Registration of old students

SEPTEMBER 26 (Friday): ..... First Term opens

NOVEMBER 27 (Thursday) *through* }
NOVEMBER 30 (Sunday) } ..... Thanksgiving Vacation

DECEMBER 13 (Saturday) *through* }
JANUARY 4 (Sunday) } ..... Christmas Vacation

JANUARY 5 (Monday): ..... School re-opens

Jan. 23 (Fri) ..... End of first term

APRIL: Auditions and examinations are held for enrolment of new students for the School Year 1953-1954

APRIL 3 (Friday) *through* }
APRIL 8 (Wednesday) } ..... Easter Vacation

MAY 8 (Friday): ..... Last day of instruction

MAY 9 (Saturday): ..... Commencement

Recitals as scheduled

THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

1953 · 1954

THE
CURTIS INSTITUTE OF MUSIC

CATALOGUE

1953-1954

RITTENHOUSE SQUARE
PHILADELPHIA 3 · PENNSYLVANIA

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THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

•

THE CURTIS INSTITUTE OF MUSIC was founded in 1924 by Mary Louise Curtis Bok

To hand down through contemporary masters

the great traditions of the past

To teach students to build on this heritage

for the future

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for immigrant students, in accordance with the Immigration Act of 1924.

Students are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.

THE CURTIS INSTITUTE OF MUSIC

OFFICERS

President
Mary Curtis Zimbalist

Vice-President
Curtis Bok

Secretary
Cary W. Bok

Treasurer and Assistant Secretary
Jay H. Mattis

BOARD OF DIRECTORS

Mary Curtis Zimbalist
Curtis Bok
Cary W. Bok
Efrem Zimbalist
Helene Boericke Bok
Edith Evans Braun
George P. Orr
Jay H. Mattis

EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist ..... *Director*
Jay H. Mattis ..... *Business Manager*
Efrem Zimbalist, Jr. ..... *Assistant to the Director*
Jane Fairfax Hill ..... *Registrar*
Helen Hoopes ..... *Secretary of Admissions*
Elizabeth R. Hartman ..... *Librarian*
Edith Cochran ..... *Secretary to the President*
Ethel Kingsley Nice ..... *Secretary to the Director*
Maud Louise Lytle ..... *Secretary to the Business Manager*

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Richard Bonelli

Eufemia Giannini Gregory

Vocal Repertoire

Leo Rosenek

Vladimir Sokoloff

Opera Department

Herbert Graf, *Director*

Elizabeth Westmoreland, *Music Director*

PIANO

Rudolf Serkin

Isabelle Vengerova

Mieczyslaw Horszowski

Piano

Vladimir Sokoloff

Eleanor Sokoloff

Martha Halbwachs Masséna

Freda Pastor

ORGAN

Alexander McCurdy

HARP and *Harp Ensemble*

Carlos Salzedo

VIOLIN

Efrem Zimbalist
Toshiya Eto

Ivan Galamian
Veda Reynolds

VIOLA

Karen Tuttle

VIOLONCELLO

Leonard Rose

Orlando Cole

FLUTE
William Kincaid

OBOE
Marcel Tabuteau

CLARINET
Anthony Gigliotti

BASSOON
Sol Schoenbach

HORN
Mason Jones

TRUMPET
Samuel Krauss

TROMBONE, TUBA
Charles Gusikoff

DOUBLE BASS
Roger Scott

PERCUSSION
Fred D. Hinger

Orchestra
William R. Smith, *Conductor*

Woodwind and String Ensembles
Marcel Tabuteau

Chamber Music
Karen Tuttle

Brass Ensemble
Charles Gusikoff

ACCOMPANISTS

Vladimir Sokoloff

Martha Halbwachs Masséna

COMPOSITION and THEORY

Gian-Carlo Menotti, *Head of Department*

Constant Vauclain

Edith Evans Braun

Anne-Marie Soffray

Stanley Hollier

George Rochberg

Eurhythmics

Nadia Chilkovsky

Languages and Diction

Mary Q. Shumway, A.M., Ph.D.: *German*

Louise André Tabuteau, B. ès L., L. ès L.: *French*

Domenico Vittorini, A.M., D. in L.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

ELEMENTARY AND SECONDARY ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 15-19)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses

(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE	Solfège and Harmony: 2 years; Elements of Music: 1 year
PIANO, ORGAN, HARP, VIOLIN, VIOLA, VIOLONCELLO	Solfège*; Harmony and Counterpoint: 2 years; Elements of Music: 1 year
DOUBLE BASS, FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, TUBA, PERCUSSION	Solfège*; Harmony: 1 year
COMPOSITION	See Note 2

For the Degree Bachelor of Music

VOICE, PIANO, ORGAN, HARP, VIOLIN, VIOLA, VIOLONCELLO, DOUBLE BASS, FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, TUBA, PERCUSSION	Solfège*; Harmony and Counterpoint: 2 years; Form and Analysis: 1 year; Elements of Music: 2 years
COMPOSITION	See Note 2

*The number of years varies according to requirements.

Supplementary Applied Subjects

(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE	Piano: 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics
PIANO	Chamber Music
ORGAN	Piano
HARP	Piano: 2 years Harp Ensemble Orchestra
VIOLIN	Piano: 2 years Viola: 1 year Chamber Music String Ensemble Orchestra
VIOLA VIOLONCELLO DOUBLE BASS	Piano: 2 years Chamber Music String Ensemble Orchestra
FLUTE OBOE CLARINET BASSOON HORN	Piano: 2 years Woodwind Ensemble Orchestra

Trumpet, Trombone, Tuba, Percussion	Piano: 2 years; Brass Ensemble; Orchestra
Composition	Piano: 2 years

Note 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

Note 2. The requirements in Composition are Elements of Music, Orchestration, and Dramatic Forms, and the courses are not considered supplementary but component parts of the major course.

Note 3. The course in Dramatic Forms includes a brief history of dramatic music (opera. oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

Note 4. Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation. Students are permitted to accept professional engagements, with the approval of the Director.

Note 5. Attendance is required at all recitals given in Curtis Hall.

GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories. Incoming students who request it are assisted in finding living accommodations.

The auditorium, Curtis Hall, where Faculty, student, and guest recitals, School gatherings, and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes, and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

The library of 30,000 volumes includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria; many volumes of the Denkmäler deutscher Tonkunst, including the Tonkunst in Bayern, a number of volumes of the Denkmäler der Tonkunst in Oesterreich, and the works of Monteverdi. There are a number of rare manuscripts, first editions, and the famous Burrell collection of Wagneriana. The privilege of borrowing music and books is granted to all registered students. Students have the use of textbooks without charge.

Instruments include string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available and requests for changes in appointments cannot be considered.

School Year 1954-1955

Auditions and examinations will be held in April–May 1954. Everyone requesting auditions should send for application forms and state their major subjects. These application forms must be completed and returned with the necessary supporting documents *not later than February 1, 1954.*

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia (3), Pennsylvania

ENTRANCE REQUIREMENTS

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: girl applicants should be between eighteen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant —from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants shall possess a good ear, sense of rhythm, the ability to read at sight, and show aptitude for the instruments.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1953-1954

September 28 (Monday)
September 29 (Tuesday) ..... Registration of new students

September 30 (Wednesday)
October 1 (Thursday) ..... Registration of old students

October 2 (Friday): ..... First Term opens

November 26 (Thursday) *through*
November 29 (Sunday) ..... Thanksgiving Vacation

December 12 (Saturday) *through*
January 3 (Sunday) ..... Christmas Vacation

January 4 (Monday): ..... School re-opens

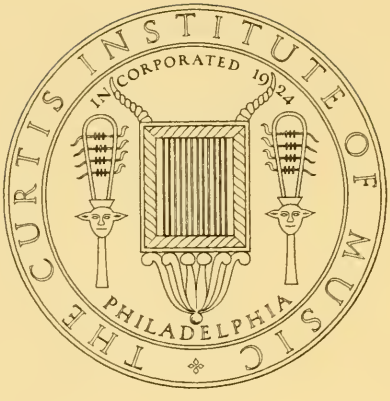
April: Auditions and examinations are held for enrolment of new students for the School Year 1954-1955

April 16 (Friday) *through*
April 21 (Wednesday) ..... Easter Vacation

May 14 (Friday): ..... Last day of instruction

May 15 (Saturday): ..... Commencement

Recitals as scheduled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PHILADELPHIA

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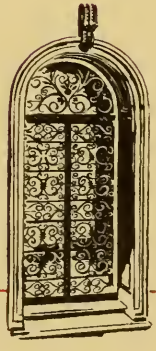
PHILADELPHIA

1954 • 1955



THE
CURTIS INSTITUTE OF MUSIC

CATALOGUE

1954-1955

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PHILADELPHIA 3 · PENNSYLVANIA

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THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

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To hand down through contemporary masters

the great traditions of the past

To teach students to build on this heritage

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THE CURTIS INSTITUTE OF MUSIC

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President
Mary Curtis Zimbalist

Vice-President
Curtis Bok

Secretary
Cary W. Bok

Treasurer and Assistant Secretary
Jay H. Mattis

BOARD OF DIRECTORS

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Jay H. Mattis

EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist ..... *Director*
Jay H. Mattis ..... *Business Manager*
Harold Henshaw ..... *Assistant Business Manager*
Jane Fairfax Hill ..... *Registrar*
Helen Hoopes ..... *Secretary of Admissions*
Jack L. Gotlobe ..... *Librarian*
Ethel Kingsley Nice ..... *Secretary to the Director*
Maud Louise Lytle ..... *Secretary to the Business Manager*

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Richard Bonelli

Eufemia Giannini Gregory

Vocal Repertoire

Leo Rosenek

Vladimir Sokoloff

Opera Department

Herbert Graf, *Director*

Elizabeth Westmoreland, *Music Director*

PIANO

Rudolf Serkin

Isabelle Vengerova

Mieczyslaw Horszowski

Piano

Vladimir Sokoloff

Eleanor Sokoloff

Martha Halbwachs Masséna

Freda Pastor

ORGAN

Alexander McCurdy

HARP and *Harp Ensemble*

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VIOLIN

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VIOLA

Karen Tuttle

VIOLONCELLO

Leonard Rose
Orlando Cole

FLUTE
William Kincaid

OBOE
John de Lancie

CLARINET
Anthony Gigliotti

BASSOON
Sol Schoenbach

HORN
Mason Jones

TRUMPET
Samuel Krauss

TROMBONE, TUBA
Charles Gusikoff

DOUBLE BASS
Roger Scott

PERCUSSION
Fred D. Hinger

Orchestra
William R. Smith, *Conductor*

Woodwind Ensemble
William Kincaid

Chamber Music
Karen Tuttle

Brass Ensemble
Charles Gusikoff

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COMPOSITION and THEORY

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Constant Vauclain

Anne-Marie Soffray

Edith Evans Braun

Eurhythmics

Nadia Chilkovsky

Languages and Diction

Mary Q. Shumway, A.M., Ph.D.: *German*

Blanche Mauclair, B. ès L.: *French*

Domenico Vittorini, A.M., D. in L.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

ELEMENTARY AND SECONDARY ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 15-19)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses

(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE	Solfège* Harmony and Counterpoint: 1 year Elements of Music: 1 year
PIANO ORGAN HARP VIOLIN VIOLA VIOLONCELLO	Solfège* Harmony and Counterpoint: 2 years Elements of Music: 1 year
DOUBLE BASS FLUTE OBOE CLARINET BASSOON HORN TRUMPET TROMBONE TUBA PERCUSSION	Solfège* Harmony and Counterpoint: 1 year
COMPOSITION	See Note 2

For the Degree Bachelor of Music

VOICE PIANO ORGAN HARP VIOLIN VIOLA VIOLONCELLO DOUBLE BASS FLUTE OBOE CLARINET BASSOON HORN TRUMPET TROMBONE TUBA PERCUSSION	Solfège* Harmony and Counterpoint: 2 years Form and Analysis: 1 year Elements of Music: 2 years
COMPOSITION	See Note 2

*The number of years varies according to requirements.

Supplementary Applied Subjects

(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE	Piano: 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics Great Books: 1 year
PIANO	Chamber Music Great Books: 1 year
ORGAN	Piano Great Books: 1 year
HARP	Piano: 2 years Harp Ensemble Orchestra Great Books: 1 year
VIOLIN	Piano: 2 years Viola: 1 year Chamber Music Orchestra Great Books: 1 year
VIOLA VIOLONCELLO DOUBLE BASS	Piano: 2 years Chamber Music Orchestra Great Books: 1 year
FLUTE OBOE CLARINET BASSOON HORN	Piano: 2 years Woodwind Ensemble Orchestra Great Books: 1 year

Trumpet, Trombone, Tuba, Percussion	Piano: 2 years Brass Ensemble Orchestra Great Books: 1 year
Composition	Piano: 2 years Great Books: 1 year

Note 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

Note 2. The requirements in Composition are Elements of Music, Orchestration, and Dramatic Forms, and the courses are not considered supplementary but component parts of the major course.

Note 3. The course in Dramatic Forms includes a brief history of dramatic music (opera. oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

Note 4. Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation. Students are permitted to accept professional engagements, in Philadelphia and the vicinity only, with the approval of the Director.

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Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available and requests for changes in appointments cannot be considered.

School Year 1955-1956

Auditions and examinations will be held in April–May 1955. Everyone requesting auditions should send for application forms and state their major subjects. These application forms must be completed and returned with the necessary supporting documents *not later than February 1, 1955*.

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia (3), Pennsylvania

ENTRANCE REQUIREMENTS

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

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Accompanists are provided.

VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: girl applicants should be between eighteen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant —from the works of Chopin.

Age of applicants: applicants should be under twenty-one.
(*No piano auditions will be held for the season 1955–56.*)

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata, and be able to read an orchestral excerpt.

Age of applicants: applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants shall possess a good ear, sense of rhythm, the ability to read at sight, and show aptitude for the instruments.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1954-1955

September 27 (Monday)
September 28 (Tuesday) ..... Registration of new students

September 29 (Wednesday)
September 30 (Thursday) ..... Registration of old students

October 1 (Friday): ..... First Term opens

November 25 (Thursday) *through*
November 28 (Sunday) ..... Thanksgiving Vacation

December 18 (Saturday) *through*
January 9 (Sunday) ..... Christmas Vacation

January 10 (Monday): ..... School re-opens

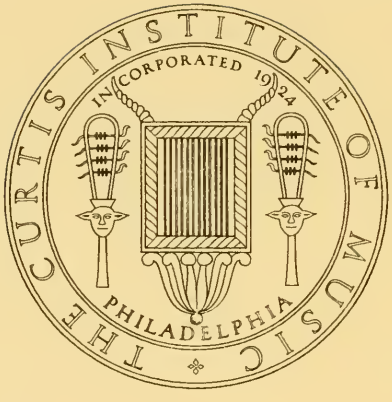
April: Auditions and examinations are held for enrolment of new students for the School Year 1955-1956

April 8 (Friday) *through*
April 13 (Wednesday) ..... Easter Vacation

May 13 (Friday): ..... Last day of instruction

May 14 (Saturday): ..... Commencement

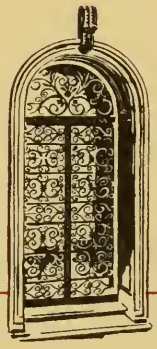
Recitals as scheduled


THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

1955 · 1956



THE
CURTIS INSTITUTE OF MUSIC

CATALOGUE

1955-1956

RITTENHOUSE SQUARE
PHILADELPHIA 3 · PENNSYLVANIA

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THE CURTIS INSTITUTE OF MUSIC

MARY CURTIS ZIMBALIST
Founder and President

EFREM ZIMBALIST, *Director*

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

•

THE CURTIS INSTITUTE OF MUSIC was founded in 1924

To hand down through contemporary masters

the great traditions of the past

To teach students to build on this heritage

for the future

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

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THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA 3 · PENNSYLVANIA

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Mary Curtis Zimbalist

Vice-President
Curtis Bok

Secretary
Cary W. Bok

Treasurer and Assistant Secretary
Jay H. Mattis

BOARD OF DIRECTORS

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Curtis Bok
Cary W. Bok
Efrem Zimbalist
Helene Boericke Bok
Edith Evans Braun
George P. Orr
Jay H. Mattis

THE FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Martial Singher

Eufemia Giannini Gregory

Vocal Repertoire

Leo Rosenek

Vladimir Sokoloff

Opera Department

Herbert Graf, *Director*

Elizabeth Westmoreland, *Music Director*

PIANO

Rudolf Serkin

Isabelle Vengerova

Mieczyslaw Horszowski

Piano

Vladimir Sokoloff

Eleanor Sokoloff

Martha Halbwachs Masséna

Freda Pastor

ORGAN

Alexander McCurdy

HARP and *Harp Ensemble*

Carlos Salzedo

VIOLIN

Efrem Zimbalist
Toshiya Eto
Ivan Galamian
Veda Reynolds

VIOLA

Karen Tuttle

VIOLONCELLO

Leonard Rose
Orlando Cole

FLUTE
William Kincaid

OBOE
John de Lancie

CLARINET
Anthony Gigliotti

BASSOON
Sol Schoenbach

HORN
Mason Jones

TRUMPET
Samuel Krauss

TROMBONE, TUBA
Charles Gusikoff

DOUBLE BASS
Roger Scott

PERCUSSION
Fred D. Hinger

Orchestra
William R. Smith, *Conductor*

Woodwind Ensemble
William Kincaid

Chamber Music
Karen Tuttle

Brass Ensemble
Charles Gusikoff

ACCOMPANISTS

Vladimir Sokoloff
Martha Halbwachs Masséna

COMPOSITION and THEORY

Bohuslav Martinu

Constant Vauclain

Anne-Marie Soffray

Edith Evans Braun

Eurhythmics

Nadia Chilkovsky

Languages and Diction

Mary Q. Shumway, A.M., Ph.D.: *German*

Blanche Mauclair, B. ès L.: *French*

Domenico Vittorini, A.M., D. in L.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

ELEMENTARY AND SECONDARY ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

Sarah Jane Ealer, B.Sc. in Ed.

Katharine V. Harley, A.B.

Marguerite Gaujot, *Brevet Supérieur* (Nancy, France)

LIBRARY

Jack L. Gotlobe, *Librarian*

Gordon Mapes, *Special Services Librarian*

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MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses

(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE — Solfège*; Harmony and Counterpoint: 1 year; Elements of Music: 1 year

PIANO, ORGAN, HARP, VIOLIN, VIOLA, VIOLONCELLO — Solfège*; Harmony and Counterpoint: 2 years; Elements of Music: 1 year

DOUBLE BASS, FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, TUBA, PERCUSSION — Solfège*; Harmony and Counterpoint: 1 year

COMPOSITION

For the Degree Bachelor of Music

VOICE, PIANO, ORGAN, HARP, VIOLIN, VIOLA, VIOLONCELLO, DOUBLE BASS, FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, TUBA, PERCUSSION — Solfège*; Harmony and Counterpoint: 2 years; Form and Analysis: 1 year; Elements of Music: 2 years

COMPOSITION

*The number of years varies according to requirements.

Supplementary Applied Subjects

(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE	Piano: 1 or 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics Great Books: 1 year
PIANO	Chamber Music Great Books: 1 year
ORGAN	Piano: 1 or 2 years Great Books: 1 year
HARP	Piano: 1 or 2 years Harp Ensemble Orchestra Great Books: 1 year
VIOLIN	Piano: 1 or 2 years Viola: 1 year Chamber Music Orchestra Great Books: 1 year
VIOLA VIOLONCELLO DOUBLE BASS	Piano: 1 or 2 years Chamber Music Orchestra Great Books: 1 year
FLUTE OBOE CLARINET BASSOON HORN	Piano: 1 year Woodwind Ensemble Orchestra Great Books: 1 year

Trumpet, Trombone, Tuba, Percussion	Piano: 1 year Brass Ensemble Orchestra Great Books: 1 year
Composition	Piano: 2 years Great Books: 1 year

Note 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

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EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist ..... *Director*

Jay H. Mattis ..... *Business Manager*

Harold Henshaw ..... *Assistant Business Manager*

Jane Fairfax Hill ..... *Registrar*

Helen Hoopes ..... *Secretary of Admissions*

Ethel Kingsley Nice ..... *Secretary to the Director*

Maud Louise Lytle ..... *Secretary to the Business Manager*

CALENDAR

1955-1956

September 26 (Monday)
September 27 (Tuesday) ..... Registration of new students

September 28 (Wednesday)
September 29 (Thursday) ..... Registration of old students

September 30 (Friday): ..... First Term opens

November 24 (Thursday) *through*
November 27 (Sunday) ..... Thanksgiving Vacation

December 17 (Saturday) *through*
January 8 (Sunday) ..... Christmas Vacation

January 9 (Monday): ..... School re-opens

March 30 (Good Friday) ..... Holiday

April: Auditions and examinations are held for enrolment of new students for the School Year 1956-1957

May 11 (Friday): ..... Last day of instruction

May 12 (Saturday): ..... Commencement

Recitals as scheduled

MAIN ENTRANCE

THE CURTIS INSTITUTE OF MUSIC

THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

1956 · 1957

THE
CURTIS INSTITUTE OF MUSIC

CATALOGUE

1956-1957

RITTENHOUSE SQUARE
PHILADELPHIA 3 · PENNSYLVANIA

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THE CURTIS INSTITUTE OF MUSIC

MARY CURTIS ZIMBALIST
Founder and President

EFREM ZIMBALIST, *Director*

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

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RITTENHOUSE SQUARE

PHILADELPHIA 3 · PENNSYLVANIA

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OFFICERS

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Mary Curtis Zimbalist

Vice-President
Curtis Bok

Secretary
Cary W. Bok

Treasurer and Assistant Secretary
Jay H. Mattis

BOARD OF DIRECTORS

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Curtis Bok
Cary W. Bok
Efrem Zimbalist
Helene Boericke Bok
Edith Evans Braun
George P. Orr
Jay H. Mattis

THE FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Martial Singher

Eufemia Giannini Gregory

Vocal Repertoire

Leo Rosenek

Vladimir Sokoloff

Opera Department

Herbert Graf, *Director*

Elizabeth Westmoreland, *Music Director*

PIANO

Rudolf Serkin

Mieczyslaw Horszowski

Olga Stroumillo

Piano

Vladimir Sokoloff

Eleanor Sokoloff

Martha Halbwachs Masséna

Freda Pastor

ORGAN

Alexander McCurdy

HARP and *Harp Ensemble*

Carlos Salzedo

VIOLIN

Efrem Zimbalist
Toshiya Eto

Ivan Galamian
Veda Reynolds

VIOLA

Max Aronoff

VIOLONCELLO

Leonard Rose

Orlando Cole

FLUTE
William Kincaid

OBOE
John de Lancie

CLARINET
Anthony Gigliotti

BASSOON
Sol Schoenbach

HORN
Mason Jones

TRUMPET
Samuel Krauss

TROMBONE, TUBA
Charles Gusikoff

DOUBLE BASS
Roger Scott

PERCUSSION
Fred D. Hinger

String Ensemble
Toshiya Eto

Woodwind Ensemble
William Kincaid

Orchestra
William R. Smith, *Conductor*

Chamber Music
Jascha Brodsky

Brass Ensemble
Charles Gusikoff

ACCOMPANISTS

Vladimir Sokoloff

Martha Halbwachs Masséna

COMPOSITION and THEORY

Vittorio Giannini

Constant Vauclain — Anne-Marie Soffray

Edith Evans Braun

Eurhythmics

Nadia Chilkovsky

Languages and Diction

Mary Q. Shumway, A.M., Ph.D.: *German*

Blanche Mauclair, B. ès L.: *French*

Domenico Vittorini, A.M., D. in L.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

ELEMENTARY AND SECONDARY ACADEMIC TUTORING

Eleanor Fitzpatrick, A.M.

Sarah Jane Ealer, B.Sc. in Ed. — Marion A. Corwin, A.B.

Marguerite Péchin, A.M.

LIBRARY

Jack L. Gotlobe, *Librarian* — Gordon Mapes, *Special Services Librarian*

ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled on dates set aside for each subject when faculty members are available and requests for changes in appointments cannot be considered.

School Year 1957-1958

Auditions and examinations will be held in April–May 1957. Everyone requesting auditions should send for application forms and state their major subjects. These application forms must be completed and returned with the necessary supporting documents *not later than February 1, 1957.*

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia 3, Pennsylvania

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: girl applicants should be between eighteen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Mozart sonata (*to be chosen from Nos. 283, 309–10–11, 330–31–32–33, 457, 570, 576 in the Köchel catalogue*) or a Beethoven sonata, complete; 3) two selections—one slow and one brilliant —from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play from memory: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play from memory: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play from memory: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-one.

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess a good ear, sense of rhythm and tone, and the ability to read at sight. They shall demonstrate familiarity with all major and minor scales and arpeggios, be prepared to play one movement of a concerto or sonata, and be able to read an orchestral excerpt.

Age of applicants: applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants shall possess a good ear, sense of rhythm, the ability to read at sight, and show aptitude for the instruments.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 13-17)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses
(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE	Solfège* Harmony and Counterpoint: 1 year Elements of Music: 1 year
PIANO ORGAN HARP VIOLIN VIOLA VIOLONCELLO	Solfège* Harmony and Counterpoint: 2 years Elements of Music: 1 year
DOUBLE BASS FLUTE OBOE CLARINET BASSOON HORN TRUMPET TROMBONE TUBA PERCUSSION	Solfège* Harmony and Counterpoint: 1 year
COMPOSITION	

For the Degree Bachelor of Music

VOICE PIANO ORGAN HARP VIOLIN VIOLA VIOLONCELLO DOUBLE BASS FLUTE OBOE CLARINET BASSOON HORN TRUMPET TROMBONE TUBA PERCUSSION	Solfège* Harmony and Counterpoint: 2 years Form and Analysis: 1 year Elements of Music: 2 years
COMPOSITION	

*The number of years varies according to requirements.

Supplementary Applied Subjects

(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE	Piano: 1 or 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics Great Books: 1 year
PIANO	Chamber Music Great Books: 1 year
ORGAN	Piano: 1 or 2 years Great Books: 1 year
HARP	Piano: 1 or 2 years Harp Ensemble Orchestra Great Books: 1 year
VIOLIN	Piano: 1 or 2 years Viola: 1 year Chamber Music Orchestra Great Books: 1 year
VIOLA VIOLONCELLO DOUBLE BASS	Piano: 1 or 2 years Chamber Music Orchestra Great Books: 1 year
FLUTE OBOE CLARINET BASSOON HORN	Piano: 1 year Woodwind Ensemble Orchestra Great Books: 1 year

Trumpet, Trombone, Tuba, Percussion	Piano: 1 year Brass Ensemble Orchestra Great Books: 1 year
Composition	Piano: 2 years Great Books: 1 year

Note 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

Note 2. Students receive credit toward graduation for public performance and performance in Curtis Hall. Original compositions by students majoring in Composition, whether performed by themselves or by others, are credited toward graduation. Students are permitted to accept professional engagements, in Philadelphia and the vicinity only, with the approval of the Director.

Note 3. Attendance is required at all recitals given in Curtis Hall.

GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories.

The auditorium, Curtis Hall, where Faculty, student, and guest recitals, School gatherings, and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes, and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

The library of 30,000 volumes includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria; many volumes of the Denkmäler deutscher Tonkunst, including the Tonkunst in Bayern, a number of volumes of the Denkmäler der Tonkunst in Oesterreich, and the works of Monteverdi. There are a number of rare manuscripts, first editions, and the famous Burrell collection of Wagneriana.

Students are expected to provide their own music for major subjects. Music for secondary piano, ensemble and orchestral classes is supplied from the school library.

Instruments include string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist ..... *Director*

Jay H. Mattis ..... *Business Manager*

Harold Henshaw ..... *Assistant Business Manager*

Jane Fairfax Hill ..... *Registrar*

Helen Hoopes ..... *Secretary of Admissions*

Ethel Kingsley Nice ..... *Secretary to the Director*

Maud Louise Lytle ..... *Secretary to the Business Manager*

CALENDAR

1956-1957

September 24 (Monday)
September 25 (Tuesday) ..... Registration of new students

September 26 (Wednesday)
September 27 (Thursday) ..... Registration of old students

September 28 (Friday): ..... First Term opens

November 22 (Thursday) *through*
November 25 (Sunday) ..... Thanksgiving Vacation

December 15 (Saturday) *through*
January 6 (Sunday) ..... Christmas Vacation

January 7 (Monday): ..... School re-opens

April 19 (Friday) *through*
April 24 (Wednesday) ..... Easter Vacation

April: Auditions and examinations are held for enrolment of new students for the School Year 1957-1958

May 10 (Friday): ..... Last day of instruction

May 11 (Saturday): ..... Commencement

Recitals as scheduled

MAIN ENTRANCE

THE CURTIS INSTITUTE OF MUSIC

THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA